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"My clients expect nothing but the best. To deliver for them, I have to know exactly what I'm seeing, and having the right monitor is critical."

When the right monitor is critical, Gary Adcock chooses Sony.

What Gary Adcock offers his clients is a keen eye that, properly equipped, allows him to capture the whole range of high-end videography from traditional industrial projects to innovative stereoscopic shoots. Whatever the project, he demands excellence in a production monitor to put his talent to work.

"My clients expect nothing but the best," Adcock said. "To deliver for them, I have to know exactly what I'm seeing, and having the right monitor is critical. I need to know how it is set and adjusted. I tune them to my own taste. I can't afford to guess."

As the Tech Chair for the NAB Post Production and Director of Photography Conferences for the past several years, Adcock has been keeping an eye on OLED technology. Despite appreciating the future potential for next-generation displays, he kept his expectations in check when he had the opportunity to use the PVM-740, Sony's first OLED professional field monitor.

"OLED is an important leap ahead, one that will change the way we work," he said. "However, given my experience with other first-generation products, I tried not to set myself up for disappointment. But I was impressed at how fully realized this is – amazing that Sony's gone so far with it with the first model."

PVM-740 OLED Monitor

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Adcock's out-of-the-box impressions of the PVM-740 highlight the core advantages of OLED technology – bright, high contrast images with true black, unlike backlit technologies.

"Programming this was very simple. It didn't take me long to figure out how to put everything where I wanted it to go."

"This delivers a true 10-bit high contrast image – a useful tool that I can mount on a camera," he said. "The color depth and responsiveness are quite remarkable. You can use this in bright sunlight while wearing polarized glasses."

But the real virtues became apparent in the field, working on an outdoor shoot in Chicago for a corporate client. The assignment was to gather background to be used for a special effects shot.

"This was a run-and-gun project moving through the city," he said. "It wasn't practical to set up shields for the monitors. The other monitors we had simply don't have the contrast to work this way in direct sunlight. The PVM-740 does and made life so much simpler for us."

Other advantages of OLED technology became clear as the day wore on, particularly the low power consumption.

"We ran all day on a single Anton/Bauer DIONIC® 90 battery. This is unheard of. Aside from being less of a drain on the environment, this also lets you travel lighter since you don't have to carry so many batteries."

Aside from the advantages of OLED technology, Adcock was also impressed with the PVM-740's feature set that reflects a fully mature product.

"The waveform is semi-transparent," he said. "You can see through it, unlike those found on other monitors where you have to work around having 20% of the screen blocked. The native scan gives a one-to-one pixel ratio with one button. This is extremely helpful for focus and sharpness-checking."

"The color depth and responsiveness are quite remarkable."

With its fully user-assignable controls, the PVM-740 was quickly customized to Adcock's personal preferences and workstyle.

"Programming this was very simple. It didn't take me long to figure out how to put everything where I wanted it to go."

For Adcock, the PVM-740's versatility is a much-needed advance that makes it a perfect match for the new generation of lightweight cameras, such as Sony's PMW-F3 as well as emerging 3-D applications.

"This is truly advantageous for special B cameras or steadycam use. Also, there's a tremendous need in 3-D production. It doesn't work to have one camera in focus and another out, so you need a monitor on each camera to calibrate them. We will be seeing more run-and-gun rigs for stereoscopic work, and the PVM-740 is a perfect fit."

Before his hands-on experience, Adcock assumed that the PVM-740 would be a good first implementation of the new display technology. But he discovered that the new Sony technology delivers far more than a first attempt at a useable OLED field monitor.

"The PVM-740 is stunning and magnificent. OLED has now made it to the professional marketplace," said Adcock.

Gary Adcock is a digital artist and technology trainer who has worked as a producer, photographer, cameraman, editor, director, and animator. He is currently consulting on production and post workflows for digital and film projects and speaking on HD and HD technologies around the world. Adcock has been the Tech Chair for NAB's Director of Photography conference and part of the ICG's training committee for tapeless productions.

Sony Electronics Inc.
1 Sony Drive
Park Ridge, NJ 07656

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